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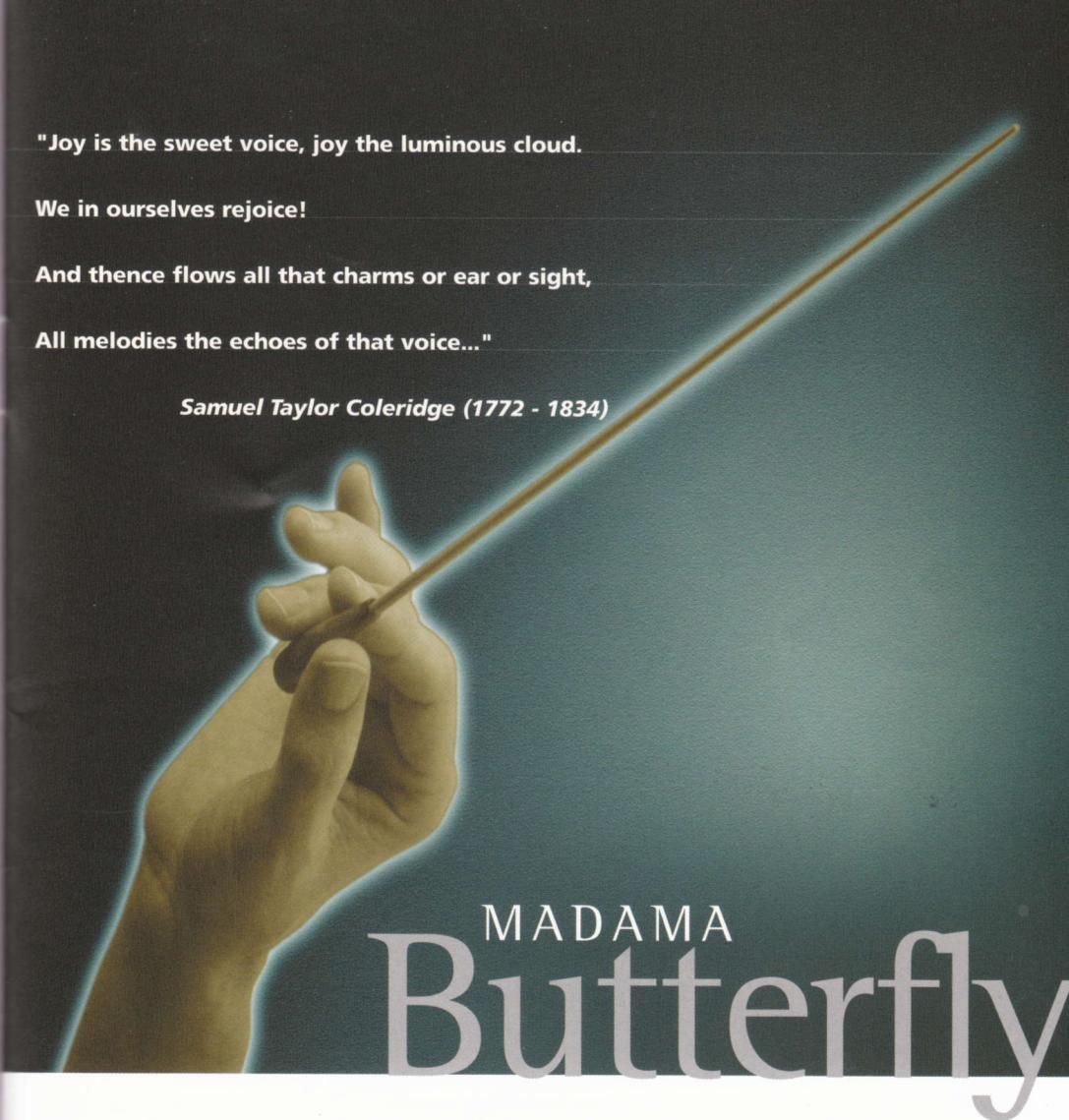
"Joy is the sweet voice, joy the luminous cloud.

We in ourselves rejoice!

And thence flows all that charms or ear or sight,

All melodies the echoes of that voice..."

Samuel Taylor Coleridge (1772 - 1834)



MADAMA Butterfly



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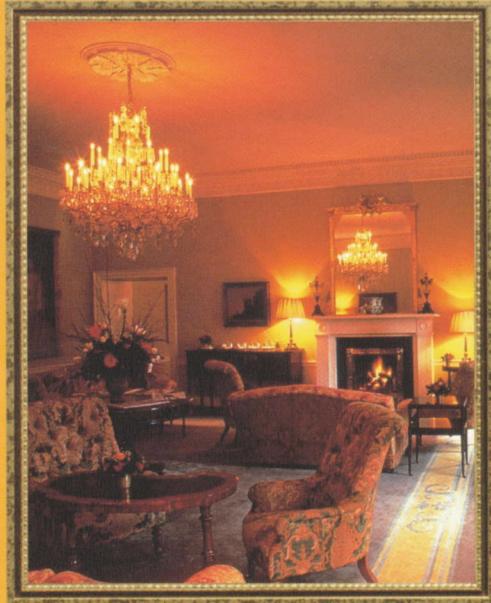


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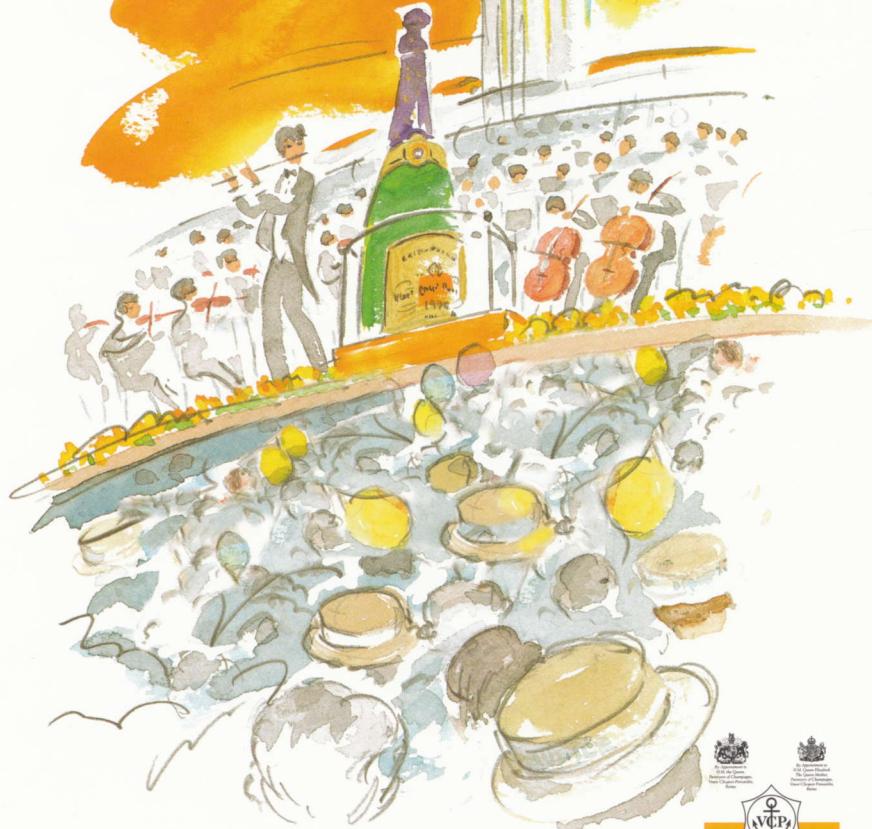
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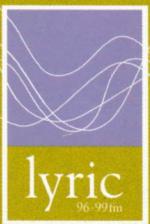
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Sung in Italian

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November 18, 20, 22, 24 & 26, 2000 at 7.30 pm

There will be one interval of 20 minutes after Act 1

Surtitle translation: David Edwards

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Artistic Director: Dieter Kaegi

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GIACOMO PUCCINI

MADAMA BUTTERFLY

Madama Butterfly <i>Cio-Cio-San</i>	Regina Nathan
Suzuki <i>her servant</i>	Patricia Fernandez
Kate Pinkerton	Sandra Oman
B F Pinkerton	
<i>US Naval Lieutenant</i>	Juremir Vieira
Sharpless <i>US Consul</i>	Sam McElroy
Goro <i>a marriage broker</i>	Mark Curtis
Prince Yamadori	Nyle P.Wolfe
The Bonze <i>Cio-Cio-San's uncle</i>	William Peel
Uncle Yakusidé	John Molloy
The Imperial Commissioner	Nyle P.Wolfe
Registrar	Eunan McDonald
Cio-Cio-San's Mother	Shirley Keane
Cio-Cio-San's Aunt	Elizabeth Ryan
The Cousin	Janyce Condon
Uncle Yakuside	John Molloy
Sorrow <i>Butterfly's child</i>	Donal Butler
	Pamela Keating

Madama Butterfly was first performed at *La Scala, Milan*, on 17 February 1904.

The first Irish performance was at the *Theatre Royal, Dublin*, on 2 January 1908.

The first DGOS production was at the *Gaiety Theatre, Dublin*, on 20 April 1942.

Répétiteur	Mairéad Hurley
Stage Manager	Miriam Harpur
ASM	Stephanie Ryan
Student	Caroline Butler

THE PLOT AT A GLANCE

Act 1

The US naval officer Benjamin Franklin Pinkerton tells the American Consul, Sharpless, how the go-between, Goro, has brokered a 'marriage' for him with a young geisha called Cio-Cio-San. Sharpless warns him that the girl, who goes by the name Madama Butterfly, is taking the affair seriously, but he laughs and says that one day he will marry a real American bride. Cio-Cio-San enters with her relations and the 'wedding' ceremony begins. It is interrupted by a fanatical Bonze who curses Cio-Cio-San. Left to themselves, the young couple indulge in mutual expressions of love; she with tenderness, he with increasingly impatient passion.

Act 2

Three years pass. Pinkerton has gone home, but the credulous Butterfly assures her servant, Suzuki, that he will come back soon. Sharpless has received a letter informing him that Pinkerton will be bringing his American wife to Japan soon and asking him to break the news to Butterfly. But she is so overjoyed at the sight of the letter and the news that her husband is returning that he cannot bring himself to impart the rest of the contents. After Butterfly dismisses a wealthy suitor, Yamadori, Sharpless suggests that Pinkerton has forgotten her. She refutes the idea and produces her child, a fair-haired little boy. A cannon shot announces the arrival of Pinkerton's ship. Butterfly and Suzuki excitedly decorate the house and settle down to wait.

Act 3

Morning dawns and Pinkerton has not shown up. Exhausted from her all night vigil, Butterfly retires. Pinkerton finally arrives with his wife Kate and the Consul. He is filled with remorse and rushes away, leaving Sharpless and Kate to arrange taking the child back to America. Left alone with the little boy, Butterfly commits hara-kiri, and falls lifeless at the feet of the returning Pinkerton.



PUCCINI'S FAVOUTITE

Madama Butterfly was Puccini's own favourite among his operas. He called it his 'most deeply felt and imaginative invention', and he lavished more love and energy on its heroine than he did on any of his other female leads. Cio-Cio-San is the quintessential Puccini 'little women', a truly tragic figure who matures from the child-bride innocent of the early scenes into a woman fully in control of her emotions – someone perfectly capable of coming to terms with her grief and taking her destiny into her own hands.

The opera is one of that select group of masterpieces which have survived disastrous opening nights. Mind you, if the La Scala audience on that fraught evening of 17 February 1904 had been

familiar with the music of Debussy's *Pelléas et Mélisande*, composed two years earlier, they might not have been as shocked by Puccini's innovative scoring as they appear to have been. But then these things always appear more simple in retrospect. As it was, a public which had accepted the romantic melodies of *Manon Lescaut*, *La Bohème* and *Tosca* with open arms was so nonplussed by the new opera that it reacted with shouting and booing so loud that much of the music went unheard. And when the composer came on stage in an attempt to calm things down, he was quickly hooted back into the wings.

The opera was immediately withdrawn and replaced by a hastily put-together

Puccini with his new Buire in 1900





Giuseppe de Luca and Giovanni Zenatello, the first Sharpless and Pinkerton in Milan in 1904.

revival of Gounod's *Faust*. But Puccini remained obdurate and loyal to his faith in the viability of what he had written. He did, however, allow himself to be persuaded by some of his intimates to take another look at the structure of the work with a view to making a few minor alterations. He excised some of the minor characters' pseudo-oriental music, extended the tenor role - adding the aria "Addio fiorito asil" - and, most significantly, divided the long second act into two parts. And it was in this revised three-act format that the opera triumphed at its second premiere in Brescia three months later. The ovation the opera received on that evening of 28 May 1904, ironically given by an

audience filled with opera-goers who had traveled from Milan for the occasion, was soon repeated in major opera houses all around the world.

The events depicted in the opera come from a variety of backgrounds. There have been countless real-life Cio-Cio-Sans, oriental women who went through a form of marriage, however temporary, with foreign men. Some of these happenings have been documented. There was a geisha called Tsuru Yamamura who participated in an 'arranged' marriage to a US naval officer, bore him a son, and found herself deserted when her 'husband' decamped back across the Pacific. Unlike her operatic counterpart, however, this lady lived on to the age of 45. Another supposedly true story concerns a geisha who bore a son to an English merchant called Glover. In this instance the deserted girl tried to commit suicide but failed. In later life her son became friends with a sister of the American writer John Luther Long.

John Luther Long, a lawyer who wrote short stories on the side, looms large in the genesis of *Madama Butterfly*, as we shall see. But before him there was the novel *Madame Chrysanthème*, written in 1887 by the French author Pierre Loti. Loti was a naval officer himself and his plot involves a Breton ship's officer who travels to Nagasaki and 'weds' an oriental singing girl through the offices of a local marriage broker. There is no immediate desertion - indeed, he genuinely falls in love with the girl - but through a series of misunderstandings he comes to believe that she is unfaithful and eventually he

sets sail for Europe leaving his broken-hearted 'spouse' behind. *Madame Chrysanthème* was set as a comédie-lyrique by André Messager and staged at the Théâtre Lyrique in Paris in 1893. It wasn't particularly successful at the box-office, but its elegant opéra-comique score had - still has - many admirers among musicians and music-theatre aficionados.

Puccini may or may not have known anything about the Tsuru Yamamura and Glover affairs, but he would probably

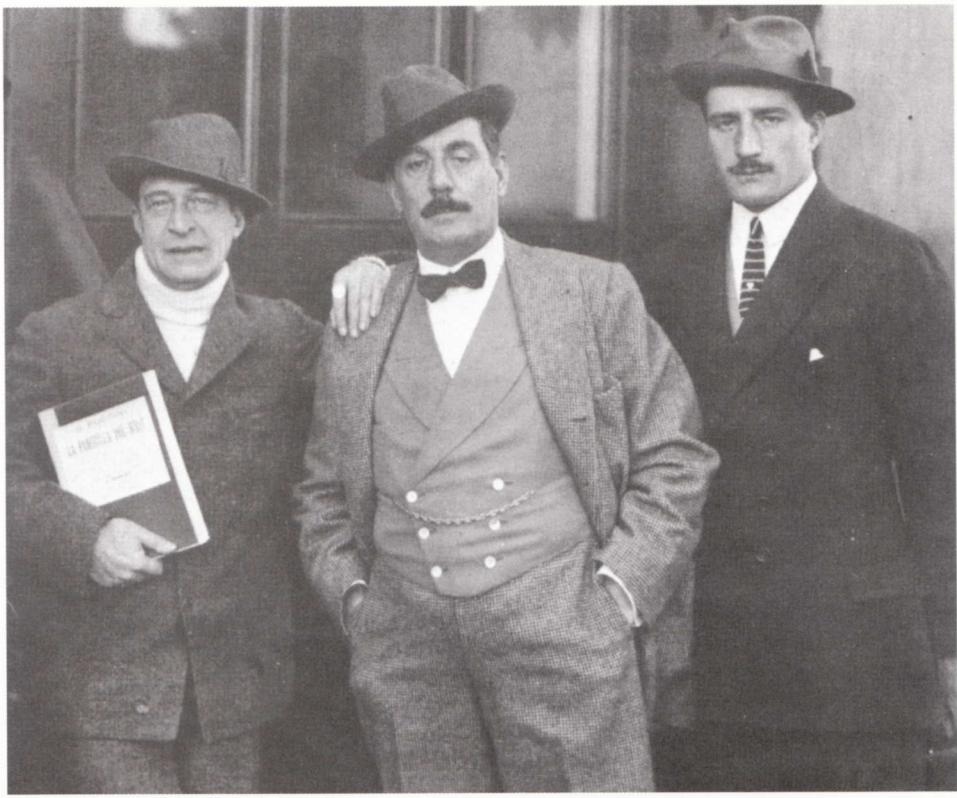


Salomea Krusceniski, the Brescia Butterfly

have been aware of the Loti novel and would definitely have been aware of musical setting of it. His most immediate inspiration, however, was David Belasco's play *Madame Butterfly* which he attended in London in May 1900. Although he probably understood very little of the English text, he could see operatic potential in the tale of a geisha who allows herself to be 'bought' by a foreigner in the naive belief that her 'marriage' to him is for real.

In his memoirs, published in 1918, Belasco recalls how the composer came backstage at the end, full of enthusiasm and begging for permission to turn *Madame Butterfly* into an opera. 'I agreed at once', he wrote, 'and told him he could do anything he liked with the play and make any sort of contract ... it is not possible to discuss business with an impulsive Italian who has tears in his eyes and both arms around your neck'.

Belasco's account of events on that May evening in London is somewhat simplified, not to say romanticised. The play had been recommended to the composer by some London-based friends as a possible source of an opera libretto. It was well known in Italian musical circles that Puccini was always on the lookout for potential subjects. Indeed, long before he put the finishing touches to *Tosca*, which came out in Rome in January 1900, he was already flirting with a number of potential literary properties, including Maeterlink's arcane drama *Pelléas et Mélisande* and Victor Hugo's massive novel *Les Misérables*. He also considered a number of works by Émile



Puccini with his publishers Tito and Tonio Ricordi aboard the Lusitania in 1910

Zola and several episodes from French history before eventually setting his sights on the adventures of a Japanese geisha and her cynical American sailor boy.

Belasco's play was based on a short story written for the January 1898 issue of an American magazine called *Century* by John Luther Long. Long's story owed much to Loti's *Madame Chrysanthème*, although the American never acknowledged the fact. He took the basic characters created by Loti and changed the sentimental scenario and its bitter-sweet ending into the tragedy

that excited Puccini when he first saw Belasco's dramatisation. And it was from an amalgam of both English language sources that the opera eventually emerged.

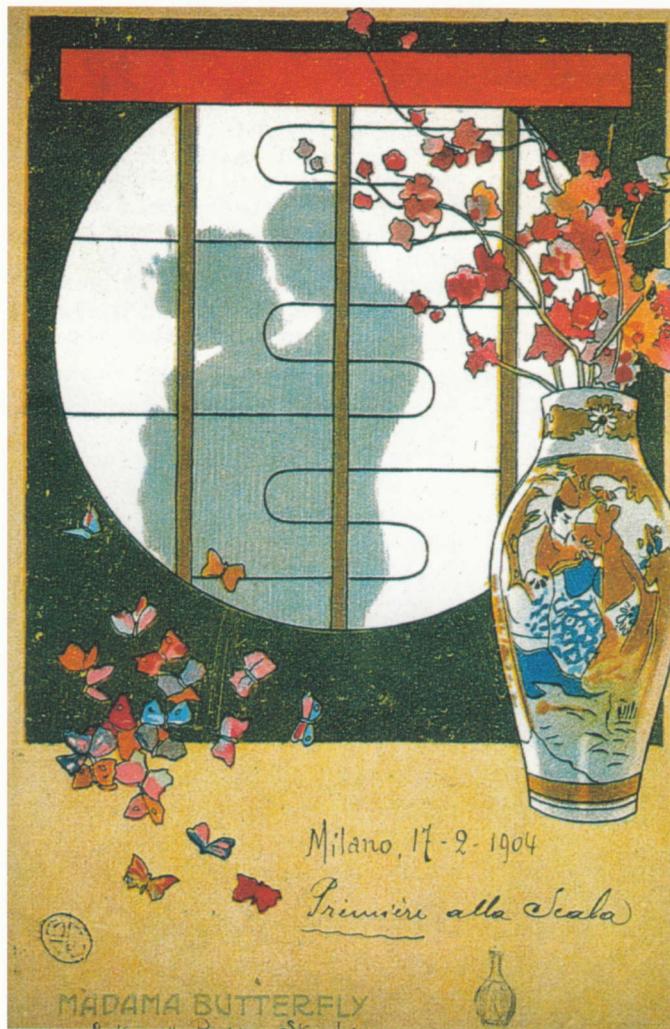
Once settled on his subject, Puccini had to sell the idea to his publisher Ricordi, and then to his librettists, Luigi Illica and Giuseppe Giacosa. Even before Ricordi agreed to the suggestion, the composer began his research into things Japanese. Ever a stickler for authentic local colour in his operas, he immersed himself enthusiastically in the search for Japanese reference material.

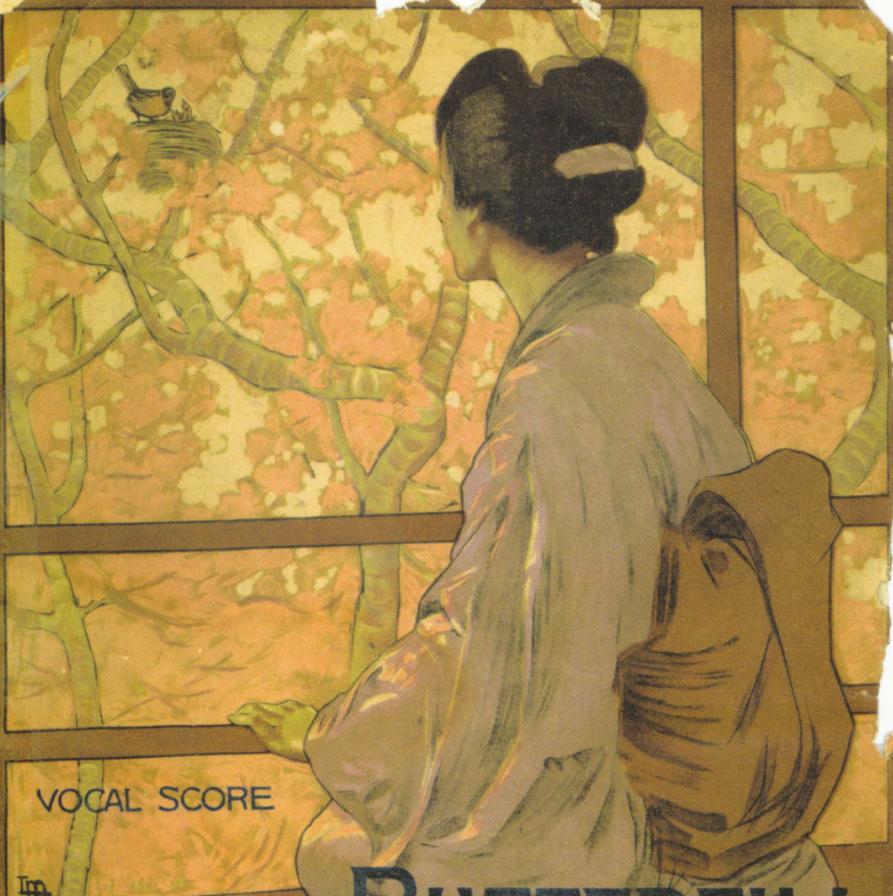
He consulted various people, including the wife of the Japanese ambassador. As was his wont, he wrangled long and inflexibly with his librettists - Illica, as usual, shaped the scenario and the actual words were supplied by Giacosa - before the work finally assumed the form in which it took to the stage at La Scala.

Madama Butterfly is one of those rare operas which improves immensely on

its literary source. It is dramaturgically superior in every way to both Long's story and, especially, Belasco's drama. And even by his own high standards, Puccini is unstintingly generous in matters of flowing melody, harmony and orchestral texture. There is more control than usual in the use of motifs, which are never pedantically attached to mere externals, but serve always to express meaning. As part of his authenticity

drive, he immersed himself in the popular and religious music of Japan and went so far as to learn the actual timbre of the Japanese female voice from the actress Sada Jacco, who was touring Europe at the time. Consequently the score includes a number of authentic Japanese melodies and, together with the occasional use of the pentatonic scale and exotic instrumental colouring, they blend perfectly with Puccini's usual melodic facility and mastery of harmony and orchestral texture, to make this the Italian opera *par excellence*, a work whose lyricism represents its composer at his impressive best.





TM
MADAM BUTTERFLY
A JAPANESE TRAGEDY FOUNDED ON THE BOOK BY JOHN L. LONG
AND THE DRAMA BY DAVID BELASCO  MUSIC BY
GIACOMO PUCCINI

G. RICORDI & Co. (LONDON) LTD.

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Cover of an early vocal score of Madama Butterfly

BIOGRAPHIES

REGINA NATHAN Soprano (Ireland)

Cio-Cio-San

Regina Nathan is a singer who is equally at home in opera, concert and recital. She has appeared at Madrid's Teatro Real, Brussels' La Monnaie, the Hamburg Staatsoper, Opéra de Genève and the Luzern Stadttheater as well as in Israel, France and the UK. For Opera Ireland she has sung Mozart's Susanna, Puccini's Mimi, Offenbach's Antonia and Verdi's Violetta. She has worked with conductors such as Pappano, De Waart, Nagano and Bruggen. Mahler's Eight Symphony has taken her to Amsterdam's Concertgebouw, London's Royal Albert Hall and the opening of Manchester's Bridgewater Hall. She has sung Mahler's Fourth Symphony and Mozart's *Exultate Jubilate* in Brussels; and Rachmaninov's *The Bells* in London's RFH. She appeared as Violetta in an AIDS benefit concert performance of *La traviata* at the Concertgebouw in 1998 and performed at the opening concert of the Commonwealth Games in Kuala Lumpur the same year.



A devoted recitalist, Regina Nathan has appeared regularly in the UK, France and Belgium as well as throughout Ireland. In March she launched her *Recital Club*, which aims to bring art and song to a wider audience by involving performer and listener in a way that binds both to the music. Her stature as an international singer was reflected in an RTÉ television documentary devoted to her life and work; and her involvement in the phenomenally successful *Faith of Our Fathers* took her from sold-out houses in Dublin to 'standing room only' performances at Carnegie Hall. Her rendition of "Sweet heart of Jesus" went to the top of the Irish charts and was subsequently used by Neil Jordan on the soundtrack of his film *The Butcher Boy*.

Regina Nathan's first solo CD, *With Love*, was launched in May. After *Madama Butterfly* she will finish the year with her second *Recital Club* performance in Dublin on 14 December.



JUREMIR VIEIRA Tenor (Brazil) B F Pinkerton

Born in Porto Alegre, Juremir Vieira studied at the Catholic University there and at the Porto Alegre Symphony Orchestra music school with Lotty Keller. He made his debut in 1989 and was soon singing leading tenor roles in Cimarosa's *Il matrimonio segreto*, Rangel's *Um romance gaúcho*, Mozart's *Così fan tutte* and Puccini's *La Bohème*. After winning important vocal competitions in Brazil he sang Pinkerton under Neschling and Lensky under Karabtchevsky at the Teatro Municipal in São Paolo. As an award winner at the 1995 Luciano Pavarotti Competition in Philadelphia, he was chosen by Pavarotti to sing Donizetti's Edgardo and Puccini's Cavaradossi the following year. In recent seasons Juremir Vieira has sung the title role in *Faust*; Verdi's *Foresto* (*Attila*), Alfredo and Don Carlo; as well as Werther, Pinkerton, Don José and Alfred (*Fledermaus*) at the Stadttheater of St Gallen. He has also appeared as Rinuccio (*Gianni Schicchi*) in Bratislava, Tamino in Porto Alegre and Don José at the Ravenna Festival. His most recent performances have been as Verdi's Duke of Mantua and Gabriele Adorno (*Simon Boccanegra*) and Sou-Chong in Lehár's *Das Land des Lächelns* in St Gallen.



PATRICIA FERNANDEZ Mezzo-soprano (France) Suzuki

Patricia Fernandez, who made her Opera Ireland debut as Rosina in *Il barbiere di Siviglia* last year, studied at the Conservatory in Cannes and at the Ecole d'Art Lyrique of the Paris Opéra. At the Opéra-Comique in Paris she has sung, amongst other roles, Isolier in *Le Comte Ory*, Fidalma in *Il matrimonio segreto*, Kate in *Owen Wingrave*, Giacinta in *La finta semplice*, Mercédès in *Carmen* and roles in Poulenc's *Les mamelles de Tiresias* and Ravel's *L'heure espagnole* as well as La Tambour in Ullmann's *Der Kaiser von Atlantis*. She has also sung in Toulouse and Nancy as well as in *Elektra* under Bychkov at the Salle Playel in Paris. In August 1998 she made her debut as Mozart's Cherubino at the Festival de Saint-Cré and returned as Rosina in 1999. Patricia Fernandez began the current season as Carmen at the Hong-Kong Festival. She has also sung a Brahms concert at the Théâtre des Champs Elysées in Paris, and performed in *Louise* in Toulouse and at the Théâtre de Châtelet in Paris. In July she made her Aix-en-Provence debut in the title role of Rossini's *La Cenerentola*.



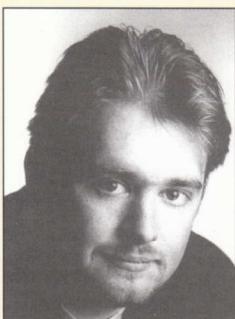
SAM McELROY Baritone (Ireland) Sharpless

Sam McElroy made his Opera Ireland debut in the Spring 1999 production of *Salomé* and sang the title role in last winter's *Il barbiere di Siviglia*. Born in Cork, he is a Languages graduate of the University of London. In 1996, he was awarded a scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where he sang roles in *Katya Kabanova*, *Parsifal* and Offenbach's *Un mari à la porte*. He has sung Dandini in *La Cenerentola* in Ireland, England and France; Blazes in Maxwell Davies' *The Lighthouse*, Nick Shadow in *The Rake's Progress* for OTC; Dr Malatesta in *Don Pasquale* for Scottish Opera-Go-Round; Lescaut in *Manon* at the Opéra de Monte-Carlo and the title role in *Don Giovanni* in Nice. In 1997 he sang Schubert Lieder at the Pacific Music Festival in Japan and he has appeared with the ICO in Handel's *Messiah* in Dusseldorf. Last year Sam McElroy represented Ireland at the BBC Cardiff Singer of the World competition. Future plans include another *Don Giovanni* in Mauritius, and Harry Heegan in Turnage's *The Silver Tassie* for Opera Ireland.



MARK CURTIS Tenor (UK) Goro

Mark Curtis was born in Hertfordshire. He studied at the RNCM in Manchester and at the National Opera Studio. In 1981, a Glyndebourne Leverhulme Award enabled him to study in Italy with Maestro Campogalliani. He has sung in *Pagliacci* and *Traviata* at the Royal Opera Covent Garden; in *Fidelio* and *Falstaff* with Glyndebourne Touring Opera; and in a huge repertoire of tenor roles from operas written over four centuries, from Monteverdi to modern times, with ENO and Opera North as well as with many of the smaller British companies. Outside the UK he has sung in opera in Brussels, Strasbourg, Lugano and Toulouse. He has sung in two world premieres: Birtwistle's *The Mask of Orpheus* in London in 1986 and Boesmans's *Reigen* in Brussels in 1993. Mark Curtis's concert work, a balance of English, French and German choral classics and exciting 20th century compositions – often performed under the baton of Sir Roger Norrington – has taken him to Vienna, Hamburg, Hannover and Rome as well as to the main venues in the UK.



NYLE P. WOLFE Baritone (Ireland) Imperial

Commissioner/Yamadori

Nyle P. Wolfe began his studies in Dublin with Dr Veronica Dunne. He then attended the Royal Academy of Music in London where he obtained that institution's highest academic award. He was a member of the Opera Studio of Zurich in the 1999/2000 season. He is presently studying with Robert Alderson in Manchester. In Zurich, he sang Smirnov in Walton's *The Bear* and Baculus in Lortzing's *Der Wildschütz*. In London his roles were the Vicar in *Albert Herring* and Pasquariello in Gazzaniga's *Don Giovanni*. He has sung Don Pedro in Berlioz's *Béatrice et Bénédict* in Paris and Baden-Baden; the title role in Mozart's *Don Giovanni* in Limerick; and Puccini's Schaunard and Lehár's Danilo in Cork. His recordings include Schumann's *Liederkreis op 39*, Copland's *Old American Songs* and Sullivan's *Pirate King* for RTÉ. He has also recorded Dvorák's *Té Deum* and Fauré's *Requiem* for the BBC.



SANDRA OMAN Soprano (Ireland) Kate Pinkerton

Sandra Oman graduated from the College of Music in Dublin with the College Gold Medal, having studied with Edith Forrest and Alison Young. Since then, she has studied with Graziella Sciutti in London and with her husband Conor Farren in Dublin. With Arts Council assistance, she travelled to Italy to the Carlo Bergonzi masterclasses. She reached the finals of the National Mozart Competition in the UK. She has sung soprano roles in *Così fan tutte*, *Dido and Aeneas*, *Carmen*, *Nabucco*, *Aida*, *Madama Butterfly* and *The Merry Widow*. Her oratorio performances include Handel's *Messiah*, Bach's *St John Passion* and *B minor Mass*, John Rutter's *Requiem*, Rossini's *Petite messe solennelle* and *Stabat mater*; Fauré's *Requiem* and Haydn's *Theresienmesse*. Recent engagements have included Adele in *Die Fledermaus* for Co-Opera and Suor Genovieffa in Puccini's *Suor Angelica* for Lyric Opera at the NCH.



WILLIAM PEEL Bass (UK) The Bonze

William Peel was born in Marlborough, Wiltshire, and studied singing with David Kelly in Scotland before going to the National Opera Studio in London. He joined Scottish Opera, where he sang bass roles in *Madama Butterfly*, *Die Zauberflöte*, *Trial By Jury* and *The Makropulos Case*. He sang Second Sentry when the company took Berlioz's *The Trojans* to Covent Garden and created the role of the Bad Robber in Judith Weir's *The Vanishing Bridegroom*. In 1993 he sang the Old Cossack in *Cherevichki* at Wexford. He has appeared with Opera North and other UK companies as Angelotti, Colline, Zuniga, Sparafucille, Allidoro and Pietro (*Simon Boccanegra*), the last for WNO. He has sung Strauss's Orestes, Mozart's Speaker and Handel's Ariodates (*Xerxes*) in Cologne; Second Strelzy in *Khovanchina* and the Commandant in *From the House of the Dead* in Nantes; Britten's Snout at Strasbourg and Kaspar in *Der Freischütz* at Ballingen Festival and Seattle. William Peel also enjoys a busy concert career in a repertory that ranges from Schütz to Walton.



DAVID T. HEUSEL (USA) Conductor

American-born David T. Heusel, who returns to Opera Ireland for the sixth time, began his professional career in 1975 as Musical Assistant for the Whitewater Opera Company in Richmond, Indiana. In 1981 he moved to Germany where, for nine years, he worked at Oberhausen, Kiel and Dortmund as Vocal Coach, Head of Musical Staff and House Conductor, developing a repertoire of over 90 operas, operettas, musical comedies, ballets and contemporary works. In 1990 he became Assistant Conductor of the Philharmonic Orchestra in Nice, France, where he was able to expand his concert repertoire while continuing his work in opera. From 1994 to 1996 he was house conductor at the Opéra-Comique in Paris, conducting performances of *Mireille*, *La Bohème*, *Die Lustigen Weiber von Windsor* and *Carmen*. From 1992 to 1998 Mr Heusel was musical assistant to James Levine for Wagner's *Ring* cycle at the Bayreuth Festival. Since 1997 he has conducted in Osaka, the USA, Paris, Geneva, Switzerland, Dublin, Stockholm and Dortmund. He has recently conducted *L'elisir d'amore* in the USA; *The Nutcracker* ballet and the annual New Year's Concert in Nice; *La revanant* at Teatro de la Zarzuela in Madrid and *Die Fledermaus* in Osaka, where he has been named Musical Director of the City Opera. He recently conducted the RTÉCO and a Lyric Opera double-bill at the NCH in Dublin. Upcoming engagements include *Nutcracker* and Prokofiev's *Cinderella* in Nice and *Figaro* in Japan.



GEORGII ISSAHAKIAN (Russia) Director

Georgii Issahakian was born in Yerevan, in the Armenian Republic, in 1968. He graduated from the music school there as a violinist, composer and musicologist. In 1991 he graduated from the Moscow State Academy. After a brief period as Professor of Opera Singing and Directing at the Yerevan State Conservatory, he joined the Perm State Theatre of Opera and Ballet as an opera director, becoming Principal Director of the Perm Opera House in 1996. One of the new generation of Russian directors, many of Georgii Issahakian's productions have received awards and been invited to festivals in Moscow and throughout Russia. He has directed notable productions of Russian operas by Borodin, Prokofiev, Scriabin, Tchaikovsky and others as well as popular works by the main German and Italian composers. In 1998 he directed the Mariinsky's *Prince Igor* for the New York Metropolitan. He has also directed operas by Dvorak, Falla, Johann Strauss, Poulenc and Britten. His *Pushkin in Opera*, a project embracing Pushkin-based operas by Mussorgsky, Cui, Dargomizhsky, Rachmaninov and Rimsky-Korsakov, received three major awards: Grants of President from the Russian Federation; the Perm Governor Premium; and the 1999 State Premium of the Russian Federation - the highest prize in Russian culture.



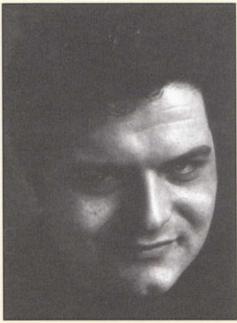
STEFANIE PASTERKAMP (Germany) Designer

Stefanie Pasterkamp was born and raised in Germany and trained in set and costume designing as an assistant at the Munich National Opera. In 1991 she met the director Herbert Wernicke in Basel and became his personal assistant, working with him at opera houses and festivals throughout Europe. Since 1994, Stephanie Pasterkamp has concentrated on her own career. She made her debut as a designer with Puccini's *La Bohème* at Klagenfurt in Austria. Since then she has had a close collaboration with director Dieter Kaegi, with whom she has worked on productions of Gounod's *Faust*, Verdi's *Macbeth* and *Attila* and Donizetti's *Le fille de régiment* in Switzerland; Donizetti's *Anna Bolena* in France; and Verdi's *Falstaff* and Rossini's *Il barbiere* for Opera Ireland in Dublin. She recently worked with Kaegi on Rimsky-Korsakov's *The Golden Cockerel* in Perm, in Russia. Future plans include Donizetti's *La fille du régiment*, Weber's *Der Freischütz* and many more. Future plans include *Il barbiere* in Riga, Latvia and *Freischütz* in Ulm, Germany.



SARAH BOWERN (UK) Costume Designer

Sarah Bowern made her Opera Ireland debut as costume designer for its Spring 2000 production of *Katya Kabanova*. She has worked as Costume Supervisor for the company since 1997. Born in Kent in 1970, she studied theatre set and costume design in London. Her design credits include Mozart's *The Marriage of Figaro* and Sondheim's *Sweeney Todd* for Stowe Opera; *The Crucible* for the Young Vic Studio; *A Lie of the Mind* for the Bridewell Theatre; and *Trafford Tanzy* for Barclay's Bank Theatre Trust (UK tour). Sarah Bowern's film credits include Costume Designer for *Like It Is; Sartis and Trainers*; and *Prometheus* - all features for Film Four. She has also worked for various companies in the UK and Ireland as Assistant Designer and Costume Supervisor.



PAUL KEOGAN (Ireland) Lighting Designer

Paul Keogan studied drama at the Samuel Beckett centre in Trinity College, Dublin, and at Glasgow University. He was production manager at Dublin's Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cúirt an Mbeán Óiche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Paul Keogan's opera designs include *La Bohème*, *L'elisir d'amore* and *Le nozze di Figaro* for Opera Ireland; *That Dublin Mood*, *The Lighthouse* and *The Rake's Progress* for OTC; *La traviata* for Co-Opera; and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Ceim), SAMO (Block & Steel) and *Intimate Gold* (IMDT). He has also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



MAIRÉAD HURLEY (Ireland) Répétiteur

Mairéad Hurley studied under Rhona Marshall at the Royal Irish Academy of Music in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland, Mairéad has been répétiteur for *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widou*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville* and *Aida*. She has also worked with Opera Theatre Company, Opera Northern Ireland, Wexford Festival Opera and the RTÉ Proms. Some years ago she toured Northern Ireland with ONI's *The World of Opera* and she subsequently worked on that company's *Madama Butterfly*, *Idomeneo*, *Hansel and Gretel*, *the Magic Flute* and *Fidelio*.



CATHAL GARVEY (Ireland) Chorus Master/Asst. Conductor

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999 and repeated the role for *Aida* earlier this year. Born in Cork, he began violin and piano studies there at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He then spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has also attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and schoral singer, Cathal Garvey has performed and toured extensively with the National Symphony Orchestra, the National Youth Orchestra, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and from 1997 was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. Last year he conducted Irish Operatic Repertory Company's successful run of Noël Gay's *Me and My Girl* at the Cork Opera House and Dublin's Olympia Theatre.

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THE NATIONAL CHAMBER CHOIR

The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The year 2000 has been a very exciting and busy year for the Choir - in June it attended the international festival La Fabbrica del Canto in Legnano, Italy where it gave seven concerts and in September the Choir performed at two international festivals on the beautiful island of Sardinia. The Choir gives upwards of 70 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

SOME FORTHCOMING EVENTS:

7th December The Shaw Room, The National Gallery of Ireland, 6.30 p.m.
The National Chamber Choir with guest conductor Celso Antunes will give a concert of Italian music. The programme will include works by: Monteverdi, Schütz, Gesualdo and Vivaldi.

14th Dec. Limerick Concert Hall, 8.00 p.m.
Irish Chamber Orchestra & National Chamber Choir, with conductor Bruno Giuanna will perform Handel's Messiah.

21st December The Shaw Room, The National Gallery of Ireland, 5.00 p.m.
The National Chamber Choir and friends in a concert of seasonal music.

Information on any of the above from Tel: 01-7045665
or email: [HYPERLINK mailto:national.chamber.choir@dcu.ie](mailto:national.chamber.choir@dcu.ie)
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Arthur McIver
Donal Roche

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Thomas Kane
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THE O'KELLY YEARS

Opera Ireland archivist PADDY BRENNAN looks back on the career of Bill O'Kelly, founding father and chairman for 38 years of the Dublin Grand Opera Society, on the occasion of the centenary of his birth

When Bill O'Kelly died on 7 November 1979, Gerard Victory, then head of music in RTE, wrote: 'Col O'Kelly was, for all who knew him, the primary embodiment of opera in Ireland for over thirty years. His enthusiasm and energy were unbounded and his ability to surmount the formidable problems of opera production won universal admiration.'

Charles Acton, the *Irish Times* music critic, wrote: 'Bill just *was* the DGOS. His richly deserved honour from Italy left many of us talking about him as "The Cav.Uff", a title blended of equal measures of affection, exasperation, respect, irritation, admiration, fury at times and something akin to love all the time'.

Professor Maurice Kennedy, who conferred a Doctorate of Law, honoris causa, on Bill in April 1978, concluded his address by saying: 'In honouring Colonel O'Kelly we are also paying tribute to the work of these performing members and in acknowledging their dedication we are again paying tribute to the man who inspired it all. It is right and fitting that the National University of Ireland should grant its highest award

to an honourable soldier, a doughty warrior for the cause of opera – indeed, a warrior bard who has done so much to make his country a land of song'

Bill O'Kelly was born in Dublin on 8 November 1900. Educated at O'Connell Schools, he was involved in the independence movement and was interned for a time in Ballykinlar Camp. He served in various Army posts from 1922, when he was a member of the colour party that took over Portobello Barracks from the British Army, until his retirement in 1958 with the rank of Lieutenant-Colonel. Blessed with a fine baritone voice he joined the chorus of the Dublin Operatic Society and by 1938 had graduated to singing comprimario roles, such as Marullo in *Rigoletto*, Yamadori in *Madama Butterfly* and the Baron in *La traviata*.

In February 1941, under his inspired leadership, a small group with no resources formed the Dublin Grand Opera Society. The Society produced two seasons of opera each year in Dublin, as well as touring to Limerick, Cork and Belfast during the war years and, from 1971, annually to the new Cork Opera House.

Over the years the Society provided every noted Irish singer with an opportunity of singing in international casts. In the early years these included May Devitt, Moira Griffith, Patricia Black, Renee Flynn, Rita Lynch, John Lynskey,

John Torney and Veronica Dunne. Later came Dermot Troy, Mary Sheridan, Bernadette Greevy, Ruth Maher, Suzanne Murphy, William Young, Ann Moran, Peter McBrien, Frank O'Brien, Patricia Bardon, Virginia Kerr and the ever present Brendan Cavanagh, all given a shop window for their talents. The celebrated Belfast tenor, James Johnston, was discovered by Bill O'Kelly singing in Edward German's *Merrie England* in Derry and brought to Dublin where he debuted in 1940 with the DOS in *Rigoletto*. Johnston followed Bill to the DGOS as principal tenor and remained a lifelong friend. He paid Bill the ultimate compliment in choosing to sing his farewell operatic performances in Dublin in *Tosca* in November 1958. Bill sent him home in fine style by partnering him with Joan Hammond and Otakar Kraus.

Bill was a man of extraordinarily persuasive powers. In 1948 he talked the Paris Opéra-Comique into bringing its legendary cast and production of Debussy's *Pelléas et Mélisande* to Dublin. This cast, which included Jacques Jansen, Irene Joachim and Jacques Etchevery under the baton of Roger Desormière, is enshrined in a 1942 wartime recording that to this day has not been surpassed.

Two years later he persuaded the Hamburg Opera to bring its productions of *Don Giovanni* and *Così fan tutte* to Dublin. Among the artists who came to Ireland were Martha Modl, Clara Ebers,



Walter Geisler, Theo Hermann and the unforgettable Annaliese Rothenberger. Gunther Rennert, the general manager of the Hamburg Company, in a last night address from the stage spoke of the 'charm, warmth and friendliness' of everyone they worked with in the Society and the Gaiety Theatre, and expressed a desire to be invited back to Dublin. They duly returned in 1951 and 1953 with the *Barber of Seville* and *Die Entführung aus dem Serail* added to their repertoire. Also visiting Dublin around this time were principals of the

Netherlands Opera, Gré Brouwenstijn, Franz Vroons and Otakar Kraus in a memorable *Tosca*. Munich Opera came in 1953 and 1954 with August Seider, Paula Bauman and Hans Herman-Nissen in *Tristan und Isolde*, Sari Barabas, Richard Holm and Karl Schmitt-Walter in *Traviata*. These visits were of course only possible through the subventions of the French, German and Italian governments, which enabled the Society to contract artists of international standing for its productions. Bord Fáilte and The Arts Council offered guarantees against loss, thus lessening the financial risk to the Society.

The Italian Seasons from 1952 on, and particularly from 1955 to 1966, are remembered and spoken of with awe, wonder and almost disbelief. For four weeks every spring, Dublin became the Italian opera capital of the world. Looking back through those cast lists, names and dates spring from the pages

as though they were yesterday.Tito Gobbi as Scarpia in 1954; Mancini and Stignani in *Norma* in '55; Virginia Zeani in *Manon*, *Traviata*, *Bohème* and *Lucia di Lammermoor*; Paolo Silveri as Rigoletto and Renato; Antonio Gailié and Gianni Raimondi as the Duke of Mantua; Anna Moffo and Salvatore Gioia in the 1959 *Don Pasquale*; Umberto Borsó as a stentorian Radamès, Manrico, Des Grieux, Canio, Chenier and Calaf in an unforgettable *Turandot* with Lucille Udovick in 1960; Margherita Rinaldi in *Rigoletto* and *Traviata*, both with Luciano Pavarotti, who also sang in *Bohème* in 1964. That *Rigoletto* was one of four productions in which the title role was sung by Piero Cappuccilli. Dublin audiences saw and heard him in 33 performances of six Verdi operas: *Aida*, *Rigoletto*, *Trovatore*, *Traviata*, *Ballo in Maschera* and *Ernani*. Giuseppe Di Stefano sang Cavaradossi in *Tosca* in 1963. The Scarpia that year was Gian Giacomo Guelfi, who had previously stunned everyone with his portrayal of Nabucco, where he was ably partnered by Luisa Maragliano and Ferruccio Mazzoli. Ugo Benelli, who debuted in 1963 in *Sonnambula* with Rinaldi and Plinio Clabassi, returned many times to sing *Elisir Don Pasquale*, *Barbiere*, *Cenerentola* and *La figlia del reggimento*.

The ending of the Italian subvention in 1966 spurred Bill O'Kelly on to cement an already growing relationship with Maestro Napoleone Annovazzi, who had first come to Dublin in 1961. Together they opened up a new era in Irish opera by bringing principals from the State Opera of Rumania, including Zenaida Pally, Ion Buzea, Jon Piso and Viorica

Cortez in memorable performances of *Samson et Dalila*, *Mignon* and *Ballo in maschera*.

New friends arrived from Italy and Spain, Magda Olivero in a sublime performances of *Adriana Lecouvreur*, Spanish tenor Pedro Lavirgen for *Carmen*, *Trovatore*, *Chenier* and *Rigoletto* with a remarkable protagonist in Aldo Protti. More new ground was broken in 1971 with *The Bartered Bride* sung by Principals of Prague National Theatre. The radiant Gabriel Benackova was the Marenka of one's dreams. And John Brady's well-drilled chorus, singing in Czech for the first time, and Albert Rosen had the time of their lives. Italian tenors Flaviano Labo, Antonio Bevacqua, Renato Francesconi, Franco Bonanome and Giuseppe Giacomini all made a number of return visits. Aurio Tomicich debuted in Dublin as Fiesco in *Simon Boccanegra* in 1974 and returned each year until 1986, regaling us in a remarkable array of roles in Italian, French, German and English. Attilio D'Orazi, who had first come to Dublin in 1958, delighted us in *Falstaff* in 1973 and 1977. Antonio Salvadori, introduced in the 1977 *Nabucco*, was the remarkable protagonist in *Macbeth* in May 1979, which was the last opera Bill saw from his famous backstage 'throne'. He missed Pavarotti's return to the Gaiety by six weeks. Where other cities were lucky to get the great tenor at all, Bill, in his final coup, had persuaded him to give two recitals, on the 18th and 20th December. Addressing the audience before each concert, Pavarotti dedicated the performances to the 'memory of my good friend, and indeed yours, Bill O'Kelly, who passed away recently'.

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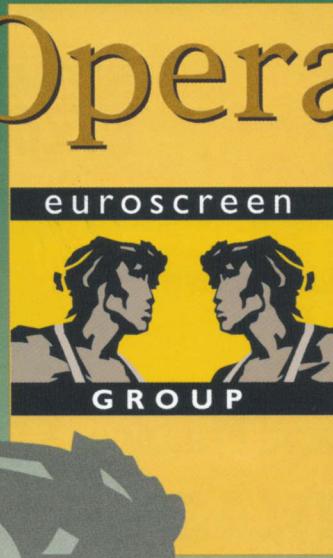
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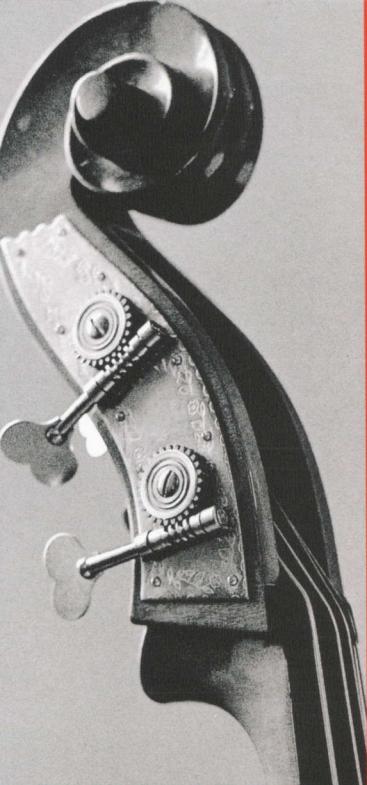


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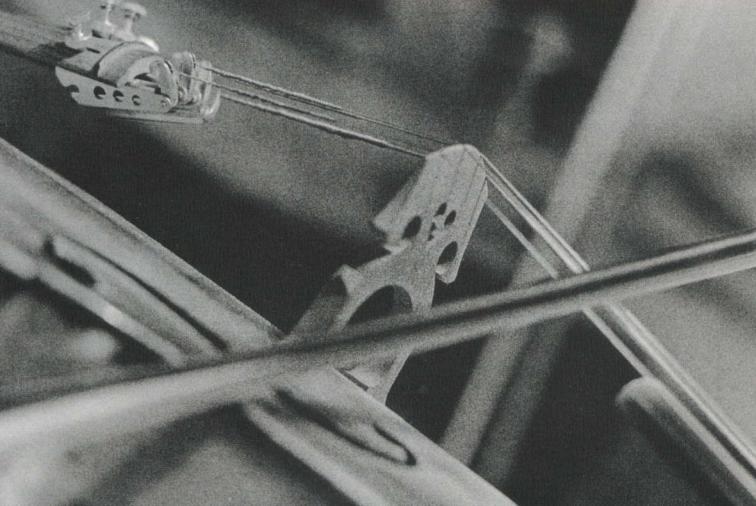
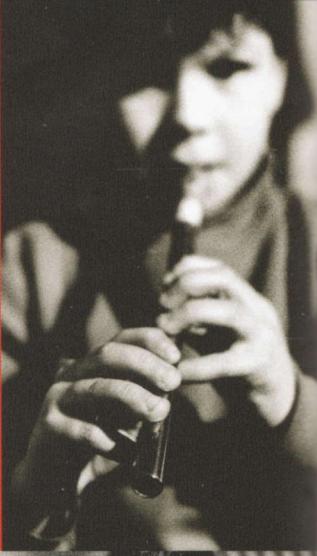
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Saturday
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at 7.30pm

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Anooshah Golesorkhi singing the Title Role

La Traviata

Saturday 6th & Monday 8th October 2001 at 7.30pm

with
The Lyric Opera Orchestra & Chorus
Conductor: David Jones
Cast to be detailed



Verdi
2001

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Salvatore Allegra		Charles Gounod		Gioacchino Rossini
Ave Maria	1959	Faust	1941, 1995	Il barbiere di Siviglia
Il medico suo malgrado	1962	Roméo et Juliette	1945	1942, 1999 La Cenerentola
Michael W Balfe		George F Handel		1972, 1995 L'italiana in Algeri
The Bohemian Girl	1943	Messiah	1942	1978, 1992
Ludwig van Beethoven		Engelbert Humperdinck		Camille Saint-Saëns
Fidelio	1954, 1994	Hänsel und Gretel	1943, 1994	Samson et Dalila
Vincenzo Bellini		Leos Janáček		1942, 1979
La sonnambula	1960, 1963	Jenufa	1973	Dmitri Shostakovich
Norma	1955, 1989	Katya Kabanova	2000	Lady Macbeth of Mtsensk
I puritani	1975	Franz Lehár		2000
Benjamin Britten		The Merry Widow	1997	Bedřich Smetana
Peter Grimes	1990	Ruggiero Leoncavallo		The Bartered Bride
Georges Bizet		Pagliacci	1941, 1998	1953, 1976
Carmen	1941, 1989	Pietro Mascagni		Johann Strauss
Les pêcheurs de perles	1964, 1987	L'amico Fritz	1952	Die Fledermaus
Gustave Charpentier		Cavalleria rusticana	1941, 1998	Der Zigeunerbaron
Louise	1979	Jules Massenet		1962, 1998
Francesco Cilea		Manon	1952, 1980	1964, 1998
Adriana Lecouvreur	1967, 1980	Werther	1967, 1977	Der Rosenkavalier
Domenico Cimarosa		Wolfgang Amadeus Mozart		Salome
Il matrimonio segreto	1961	Così fan tutte	1950, 1993	1964, 1984
Claude Debussy		Don Giovanni	1943, 1995	1999
Pelléas et Mélisande	1948	Idomeneo	1956	Ambroise Thomas
Léo Delibes		Die Entführung aus dem Serail	1949, 1964	Mignon
Lakmé	1993	Le nozze di Figaro	1942, 1997	1966, 1973
Gaetano Donizetti		Die Zauberflöte	1990, 1996	Peter Illich Tchaikovsky
Don Pasquale	1952, 1987	Modest Mussorgsky		Eugene Onegin
L'elisir d'amore	1958, 1996	Boris Godunov	1999	1969, 1997
La favorita	1942, 1982	Jacques Offenbach		The Queen of Spades
La figlia del reggimento	1978	Les contes d'Hoffmann	1945, 1998	1972
Lucia di Lammermoor	1955, 1991	Amilcare Ponchielli		Giuseppe Verdi
Friedrich von Flotow		La Gioconda	1944, 1984	Aida
Martha	1982, 1992	Giacomo Puccini		Un ballo in maschera
Umberto Giordano		La Bohème	1941, 1996	1942, 2000
Andrea Chénier	1957, 1983	Gianni Schicchi	1962	1949, 1992
Fedora	1959	Madama Butterfly	1942, 2000	Don Carlos
Christoph W Gluck		Manon Lescaut	1958, 1991	1950, 1985
Orfeo ed Euridice	1960, 1986	Tosca	1941, 1996	Ernani
		Turandot	1957, 1986	Falstaff
		Licinio Refice		La forza del destino
		Cecilia	1954	1951, 1973
				Macbeth
				Nabucco
				Otello
				Rigoletto
				Simon Boccanegra
				La traviata
				Il trovatore
				Gerard Victory
				Music Hath Mischief
				1968
				Richard Wagner
				Der fliegende Holländer
				1946, 1964
				Lohengrin
				1971, 1983
				Tannhäuser
				1943, 1977
				Tristan und Isolde
				1953, 1963
				Die Walküre
				1956
				Ermanno Wolf-Ferrari
				Il segreto di Susanna
				1956

Dates indicate the first and most recent productions.

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